

## SMART SPRING FROCKS.

A Budget of Filmy, Fluffy Things for Women.

## PARIS FASHIONS IN HATS.

The Ubiquitous Bolero Seen in Many Styles and Materials.

Twists Given to the Hat Brims and Artistic Simplicity in Hat Decoration—Styles That May Supersede the Popular Bolero of Tulle—Touches of Embroidery Expected on Every Gown—Beautiful New Foulards—New Forms of the Convenient Blouse—The Fetching Undersleeve Revived.

If spring has been backward this year in the matter of budding trees and flowers, it has been prompt as usual in opening the budget of new silks, muslins, laces, and all manner of filmy, fluffy things to wear. The new hats are here also. They come in tulle, crinoline and chiffon, and also in straw as delicate as any of the three materials mentioned. There is an inclination in Paris to turn the rather broad shades straight up in front of the face, but this is not by any means a style to be universally followed, as the brim dipping down in front or raised at the side is quite as popular and much more becoming to many faces. Most of the brims are pressed down closely to the head at the back, giving that short, cut-off appearance at the sides which is so essential. It is to be thankfully noted that artistic



simplicity in trimming is much in vogue. Crowns of leaves and brims of flowers form the decoration of the daintiest of toques, and one of the very newest millinery items is presented in dyed skeleton leaves lightly stitched over with sequins. These are used in place of the abused quill.

The ubiquitous bolero may be seen in all materials, in all shapes, and in all imaginable ways, set plain. In short, it seems to be one of the indispensable features of dress for all occasions. The black tulle bolero, which is for the moment so popular, may be superseded on account of its common use by those of other materials. One new bolero is of black velvet, trimmed with applications of satin and jet embroidery. A fetching bolero is made of blue cloth, serge, or linen, stitched all over and ornamented with gilded or painted porcelain buttons. These little coats are fastened at just one point in front with a strap or one big button.

Simple but smart frocks are made of home-spun in cream color and the pale shades of pink, blue and mauve. Pale blue is to be most popular color in all materials. A tailor gown of pale blue cloth is set off with little touches of black velvet and dainty embroidery. By the way, these touches of embroidery must be on every gown, no matter what the fabric, and the embroidery is of every description, including threads of silk, chenille and chiffon, sequins and gold threads. Many varieties of the embroidery used are oriental and even baroque in effect. The new foulards are beautiful indeed. The delicate pastel colors in pink, pale blue, pale green and mauve serve as groundwork for the design in white, which is decided without startling. A charming costume is of blue figured foulard and has a Louis XIII. tunic with shawl revers. The tunic opens over a petticoat of worked white silk. The neck and waist bands are of black velvet. Voles come in the darker shades of red and emerald green. Dark colors are very attractive in such fine, transparent fabrics.

Costumes of foulard and voile and certainly all of the thinner materials are being made rather full around the hips, a style which suits soft fabrics best. Foulard and linen will be combined, and a feature of the best foulard gowns is the very large choker with long ends of mousseline de soie or crepe de chine coming from the centre of the bust. This central choker of mousseline de soie or crepe de chine is worn over a corset or a low-cut bodice on linen or cambric gowns as well. Crepe de chine in many exquisite shades is to be used extensively, and one graceful frock is in woodcock blue, set off with insertions of silk-spangled Louis XVI. shades. The skirt is slightly gathered, and the bodice tucked and smoothed.

The delightful convenient blouse shows no sign of waning popularity, and, on the contrary, grows more dainty, more elaborate, more necessary every season. Soft silk, batiste lace and Venetian satin are materials used for fluffy blouses, while brocade, satins and handsome embroideries of passementerie are employed for those which are more elaborate. One new model blouse is of soft heavenly blue silk tucked, with a waistcoat and appliques of ermine guipure and tucked ermine mousseline. Another of coral-colored tulle has a



collar, epaulets and little cuffs of white linen adorned with appliques of black velvet embroidered over with blue and cream silk cords. Another blouse of palest blue silk has a muslin and lace chemise and undersleeves. It has also an applique of coral-colored tulle, embroidered with white silk cord and black silk thread. An unusually pretty handkerchief blouse is of white silk apert



with black and bordered with rich Oriental colorings, and an effective broad black edge. Two of the most charming details for waists with which fashion has presented women this year are the dainty and feminine muslin undersleeves and the little hemstitched handkerchief revers of fitted muslin, the V left by the revers being filled in with a chemise of the same muslin set in the narrowest tucks. This fitted muslin is much softer and also more becoming to the face than even lace. It is more becoming to the face than even lace. It is more becoming to the face than even lace.

Belts are either very wide or very narrow, no medium widths being admissible if you would be up to date.

**WOMEN IN COREA.**

Brides With Closed Eyes—Past Used Instead of Thread in Clothes.

A "Corean" bride has her eyelids pasted to gether until she has been three days a wife," said Mrs. S. L. Baldwin, who has lived for more than twenty years in China and Corea, and who is considered among missionaries to know more about the Hermit Nation, as the Coreans are called, than any other foreigner. "Notwithstanding this rather unpromising beginning, the life of the Corean woman, while secluded, is not as unbearable as that of the women of many other Oriental nations. They are poor, and consequently compelled to work very hard, but, as

enterprising needlewoman may have a season's enjoyment before they are popularly worn. Charming costumes for girls from 14 to 16, thoroughly suitable on account of their freshness and simplicity, are made of frize in pastel shades of pink, blue and green. These are usually made in smart little tailor suits of coat and skirt. The coats for girls should delight a mother's eyes, since they are comfortable, simple and elegant.

**THE FRILLS OF FASHION.**

Silk waists dotted all over with fine beads sewn on at regular intervals are popularly worn. One of the Parisian fancies, and with these is worn a collar band pointing down below the accustomed neck line in front and closely beaded all over.

Voile with velvet spots have been the reigning fashion for some time, but the novel feature which distinguishes them now is that you can select your plain net, choose the size and number of spots most becoming, and have them put on to order as far apart or as near together as you like. Fancy a pretty woman standing before the mirror, or, rather, the becoming position of the spots on her face while the girl behind the counter sews in the threads to mark the places, and you will have a new edition of the vanity of vanities, but the result fully justifies the means.

Neckties made of silk in the form of batwings



are one of the many novelties in neckwear, pastel colorings being the choice.

Shirring is very much in evidence on the new thin gowns. Skirts are shirred around the top, sleeves from the shoulder to the elbow, and usually there is a shirred yoke to match.

Crepe de chine was the favorite material for court dresses worn at the Queen's Drawing Room.

Green Egyptian beetles are one of the fads in hat pins.

Gold brand which is the real thing gives a very chic touch to many of the new gowns. It is only a touch at the belt and wrists, however, and very artistically arranged with black velvet on a soft pale color.

Long silk and satin coats in colors as well as black, are such an evident element of fashion that there must be some reason for their appearance. No doubt the elegant followers of the mode will find them useful at the races, and the waterborne pleasure on a dark tan shade of satin forms one model which is made in longwise and short cross bands on a dotted white net all above the knee. Below this point the skirt is of plain satin. The long bands are set in to give a good line to the figure and the short ones fill in between. Flowered pique ribbon is used for a loose lining or a second row, and extends all down the front on each side. It also plays at the back lining the high collar. Full silver buttons are the fastening.

Mohair in black and light shades is very much used this season. Sporty travelling gowns are made of it, pretty afternoon dresses in the

light colors sometimes striped with white, and for skirts to wear with light waists it is very desirable.

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Perfect substitute for your natural hair. The keenest critic cannot distinguish our scientifically constructed wigs from the wearer's own hair. Thorough satisfaction guaranteed. We have special private parlors devoted entirely to the fitting of ladies' wigs.

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## ONE OF THE SHOPPERS.

Showing Incidentally From How Many Places They Come.

Among the shoppers one meets in the shopping district of the city are women not only from the city itself, but as everywhere shows, from neighboring towns and cities as well. At this great central shopping point the purchases gather from everywhere, and yet the variety of the places whence they come might never be altogether comprehended.

So thought a stranger along South street, who saw stepping from the steps of a hotel to the deck of a steamer, a woman of the city, and walking then with confident steps along the deck to the cabin, a woman evidently just returned from a shopping expedition, carrying as she did, on every part of her person, the latest fashions of the city.

In her attire and manner she was precisely like hundreds of women to be met among the shoppers, and the hundreds she carried were just such as they carry. There was about her nothing to make her in any way different from anybody else, and if there had been any reason for a woman's going to her at all, it would have been to see her, and not to see her.

And it must be said that even to the South street stranger, it was something rather novel to see the shopper, with an armful of bundles down her in the water-front, not waiting upon a crossing for a car, nor riding a bell in the vestibule of a flat, but, though looking for all the world just like any other woman, walking across the deck of a boat to her home, which she finds in the neighborhood's cabin.

And the level stretches near the sea, blue boxes around, and over the rocks at the water's edge thousands and thousands of seals in consequence of the great number of seals in the neighborhood, and from June until December, while millions of water fowl fill the air and the sea and flutter

about the cliffs. Three hundred days in the year the weather is dark and dismal, and fogs hide the islands for days at a time. The cold is never extreme, but the winter storms are severe, and terrible gales sweep over sea and land. There is no harbor, and ships come to anchor a mile or more from shore.

**WHEN BERNHARDT WOULD BE A SUN.**

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The Gaulois has just published another slice from the unpublished memoirs of Marie Sarah Bernhardt, written in her usual dashing and devil-may-care style. It is as follows:

"It was St. Catherine's Day—a feast-day in all the convents for young girls; but this particular year it had, with us, in the Convent of Grand-Champs, an altogether special character. The customary little play was on this occasion to be enacted with a far more than ordinary earnestness. The subject, which had been selected from the Bible, was the 'Mourning of Tobias,' composed by Sister Theresa.

"The little girls to whom roles had been assigned were in transports of joy. There were little groups in which the literary merit of the piece was the subject of discussion. I should add that it was unanimously considered marvelous. What joyous 'ahs' and 'ohs'! I heard all around me! I was sad—and horribly sad. I had no role. What grief and the

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over the sea. She does not cook in her own house, as the government officials take their meals at the company's house, near by. Mrs. Clark's nearest neighbor is the wife of the agent on St. Paul, who is less lonely because she has with her two small children. Mrs. Clark does not grow and having their own homes in the States. There is no com-



munication between the islands except by one of the company's ships and by revenue cutters, as other ships are not permitted to visit the islands. These ships come only in the summer, and from October until June Mrs. Clark does not expect to see any one or hear anything from the United States or to send word home, no matter what happens. Sickened death, after may come to her far off in that forbidding sea, or may visit her own at home, but no word from St. George is absolutely without trace, but its rolling surface and mountains, a thousand feet high, are beautifully green with coarse grass and moss, and wild flowers of brilliant

hues dot the level stretches near the sea, blue boxes around, and over the rocks at the water's edge thousands and thousands of seals in consequence of the great number of seals in the neighborhood, and from June until December, while millions of water fowl fill the air and the sea and flutter

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